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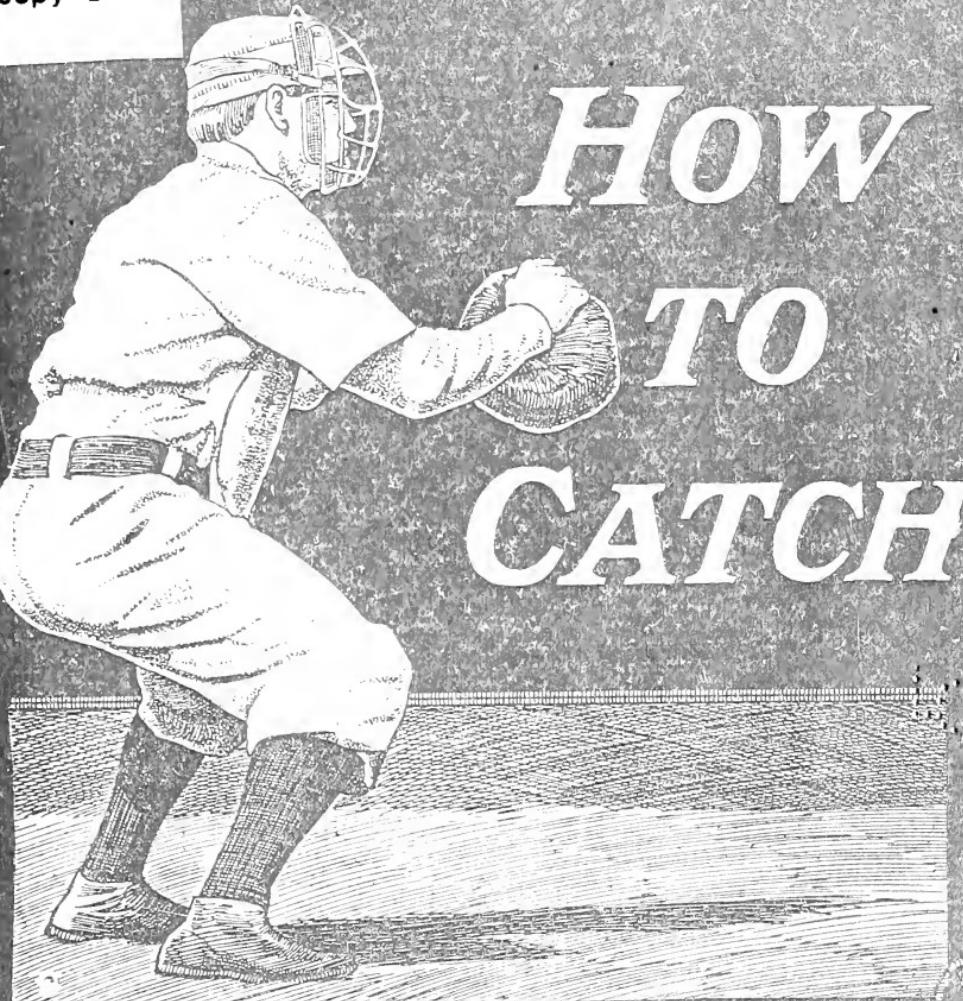
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HOW TO CATCH



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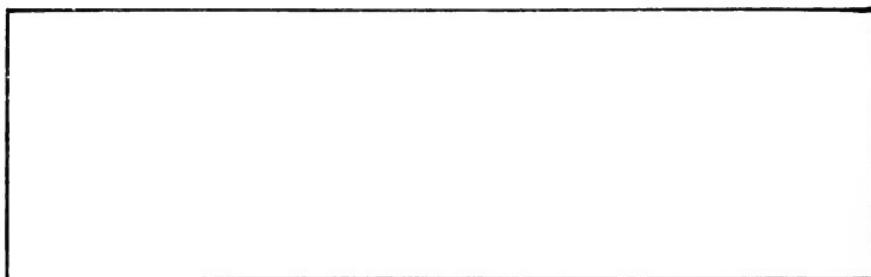
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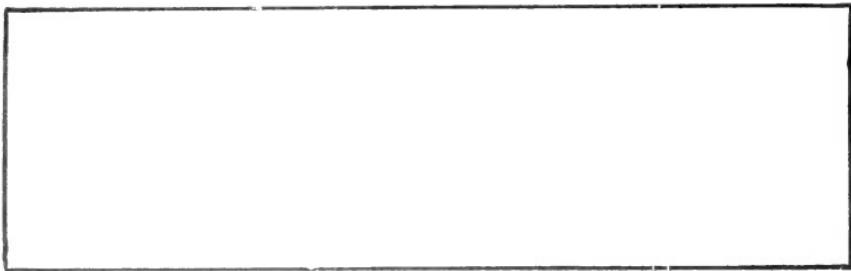
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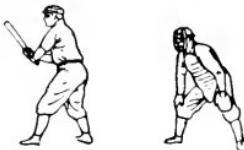
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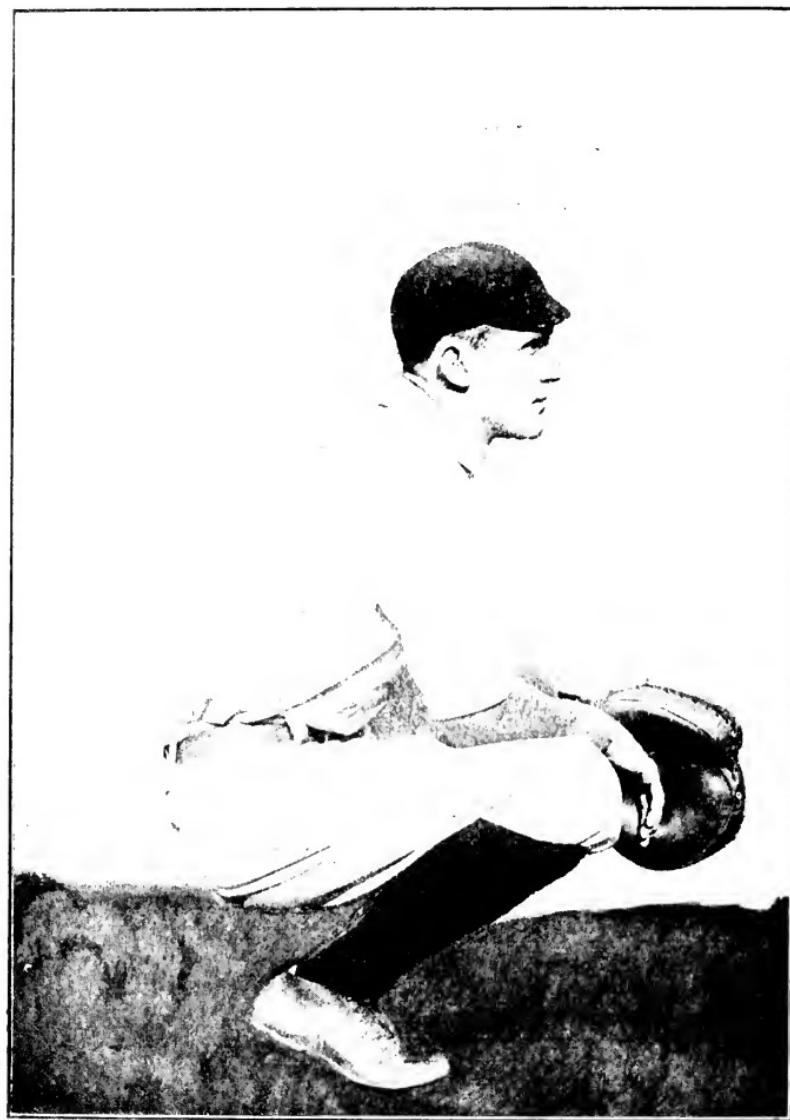
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SPALDING'S ATHLETIC LIBRARY
GROUP I. No. 229

HOW TO CATCH



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CATCHER DOOIN.

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INTRODUCTION

Give a manager of experience his choice of one first-class player around which to build a team and he will choose a catcher.

If you wish to become the hardest worked member of a team, put on a mask, protector and big mitt and get behind the bat. You will get little credit for a good part of your work, but will be doing more for the success of the team than any single member of it, provided you hold down the position properly.

No team in the history of the game has ever been a success without a catcher ranking among the first flight, and sustained success is impossible without one. Wilbert Robinson had more to do with the phenomenal success of the three-time pennant-winning Baltimore Orioles of 1894, 1895 and 1896 than the superficial observer would be apt to imagine. Jack O'Connor was one of the men who made Pittsburg a pennant winner and when he left, the Pirates were dealt a blow which told in 1904 when the old pitchers had left the team or ceased to be effective. Lou Criger and Farrell made the Boston team a pennant winner and after that world's champions. With Johnny Kling the Chicagoos were pennant winners. Without him it lost the flag. Roger Bresnahan was prominent in New York's pennant winning. And the rule that a good catcher goes far toward making a good team, goes back to the time when a catcher wore no gloves and was known by his broken and gnarled hands, though he was not of as much importance then as he is now so far as brain work was concerned.

The reason for the importance of a good catcher can more easily be understood when his position is taken into consideration. He is the only player who has a view of the entire field at all times and who is in a position to see everything that goes on. He is at the point where all of the fielding interests centers with a batter up, and his signals can be seen by all of his own players while invisible to the opposing ones.

Even the pitcher is dependent upon the catcher for his success to no small extent. Upon the catcher falls the duty of signaling what kind of a ball is to be pitched. It is to him that a young pitcher owes much of his success or failure. An older pitcher may protect himself to some extent by refusing to pitch a ball called for by the catcher and giving his own signals for another, but one who is new to the game must place reliance on his receiver. Even an older pitcher will find it to his advantage to allow the catcher to decide upon what is to be pitched, as the latter has a better chance to judge the batter than the pitcher. On a major league team young talent must be broken in right along to take the place of that lost, and an old and experienced catcher is of untold value in this work.

The catcher is the first man on the team to see incorrect playing in the field and he must have the entire team well in hand. With men on bases he must plan plays to catch the runners and signal the infield accordingly. In the meantime he must be working the batter. A catcher of the right sort must be the concentrated brain power of the team. Besides this he must do his share of the mechanical work, some of the hardest on the team. He must stand up in front of swift pitching and hard-driven fouls, and on foul flies he must do work which requires fleetness of foot and a good eye.

With all of the hard work the only plays for which a catcher gets much credit are throwing to a base to catch a runner and catching foul flies. These are the only ones which are spectacular and they go to make up but a small per cent. of the work which brings real success behind the bat.

THE KEYNOTE OF CATCHING

The secret of intelligent, successful catching must ever be in detecting the batter's weakness and signalling the pitcher to take full advantage of it.

Some batters have many weaknesses, some have few, while the batting kings have apparently none at all, but the aspiring catcher can depend upon it that there has never been and never will be a batter so great as not to have some vulnerable point.

The catching position is one, therefore, that calls for a constant battle of wits between its occupant and the man standing in the batsman's box. You may talk about your throwing, your ability to stop bad deliveries and your blocking runners from scoring at the plate, but all of these things, while decided essentials in the work of the catcher, pale into insignificance when compared with the ability to keep the batsman from hitting safely. Every batter is endeavoring to make a safe hit and the more the catcher materially aids in preventing him from accomplishing that laudable purpose, the fewer chances he will have to test his throwing ability or his skill in tagging a runner as he endeavors to slide under or swerve around the waiting ball and cross the plate.

In ninety-nine cases out of one hundred, it is the catcher's duty and privilege to signal the kind of ball the pitcher should deliver to the batsman. The importance, then, of the catcher signalling for the most effective ball for that particular batter and at that particular time can readily be seen. And how can the catcher act blindly—on mere guess work? In taking his place behind the bat, the first thing a catcher should do is to try to discover the batter's weakness and then signal to the pitcher accordingly.

Should the batsman come to the plate showing signs of trying to place the ball in right field—an intention the alert catcher will

soon detect by noting the position in which he stands—he should signal the pitcher to pitch inside and high. Should the batsman give indications of trying to place a hit in left field, have the pitcher deliver the ball on the outside. This method of procedure "crosses" the batsman most effectively.

Now, this is only one form of displaying headwork, and head-work is the thing that makes a catcher successful. He must first have the natural qualifications for the position, of course, but much of the mechanical skill shown by a catcher comes only after careful study. With all of the natural qualifications, there can be no real success without good headwork. Before the present scientific game came into existence headwork may have been of less importance, but every catcher knows how important it is at the present time.

The catcher must be to a large extent in command of the game. His position forces this upon him, as he is the only one who can command a view of the entire game. On him must always rest to no small extent the duty of engineering plays while the opposing team is at bat and upon the success of these depends much of the team's success. If a catcher weakens at a critical point there is but little hope of winning, as errors by him are not only costly but they will unsteady the team as well.

A catcher must have a good eye and a clear head at all times. The mechanical work behind the bat is enough to keep him busy, but in addition to that he must know all about inside work and keep this information where he can call upon it at a second's notice. He must be able to see the move of a base runner which indicates his intention to try for another base and keep in touch with the infield to prevent a steal or cut off a hit and run play.

In addition to all of this the catcher must keep the pitcher going at top speed and use his abilities to the best advantage. The exacting work of a catcher is one of the reasons why few of the younger generation of ball players are coming out as first-class men.

The natural qualifications for a catcher do not place so much of a limit on a youngster trying for the position. A catcher to be

successful, however, must be a stoutly-built chap or he will not stand the hard knocks he is constantly getting without being forced to remain out of the game a great part of the time owing to injuries. A good arm is one of a catcher's most valuable assets and his chances for success with a poor one are nil. The strain on a catcher's arm is almost as severe as that on the pitcher's, owing to the quick snap he is forced to use. If you have a good arm take care of it. Many players injure themselves by cutting loose in the spring before their arms have had a chance to toughen up. Take it easy until you feel sure of yourself and then the danger of getting a sore arm will be reduced to the minimum.

In conclusion, the best advice to give a young catcher is to take the best care of himself. Perfect physical condition has not a little to do with success, and if you take care of yourself during the time between the seasons you will be in better condition during the season.



MEYERS

VIEWS OF A VETERAN

A good arm and a good head are the two things which go together to make a good catcher. One is of no great use without the other—but combined, they insure success. A good arm frequently fails because the brain to use it is lacking. This is true not only in running the game but in developing your throwing as well. A good many catchers have arms that are perfectly sound and which give them no trouble, yet they fail to use them to the best advantage owing to a failure to study out the best way in which to handle themselves.

To a light man headwork is of even more importance than it is to one built on stouter lines. The latter can take more hard knocks without being injured and forced out of the game while a lighter built man must do quick thinking when he takes chances with a runner at the plate. "Sand" is one of the things a catcher must be long on, but even if he is, it will do him no good if he does not avoid being hurt whenever he can do so. Fearlessness is one of the things which will prevent a catcher from being injured, provided it is coupled with a cool head and clear judgment, but mere rashness does little good.

Headwork in a catcher is of the utmost value to his team. A catcher who knows his own players and those of the opposing team can pull off plays which would be impossible without that knowledge. This is especially true in regard to the opposing batters. A catcher is in a good position to tell what a batter is doing and a little headwork will frequently result in an easy out or even a double play when there are men on bases. Try to trick a batter into looking for a certain kind of ball. Then call for another and there is a good chance of sneaking a strike over. Constant study is necessary in order to know your batters, as

young players are constantly being brought out, and even old ones may learn a new trick.

In handling base runners a good understanding with your fielders is essential. You cannot work tricks to catch a man off base at all unless you know the men with whom you are working and have confidence in them. A hard feat for a catcher to perform is to catch men off first or third. Good condition plays an important figure in the game and this is best gained by taking good care of oneself at all times. During the playing season it is sometimes hard to keep from going stale in hot weather, but this will not worry a young catcher unless he is in a position where he is worked steadily.

The catching position is not one that is recommended for one who expects an easy task, but for anyone really interested in the game it offers attractions that overcome the disadvantages. There is plenty to keep a thinking catcher busy all of the time, and success is in a large measure its own reward even where salary is not a consideration.

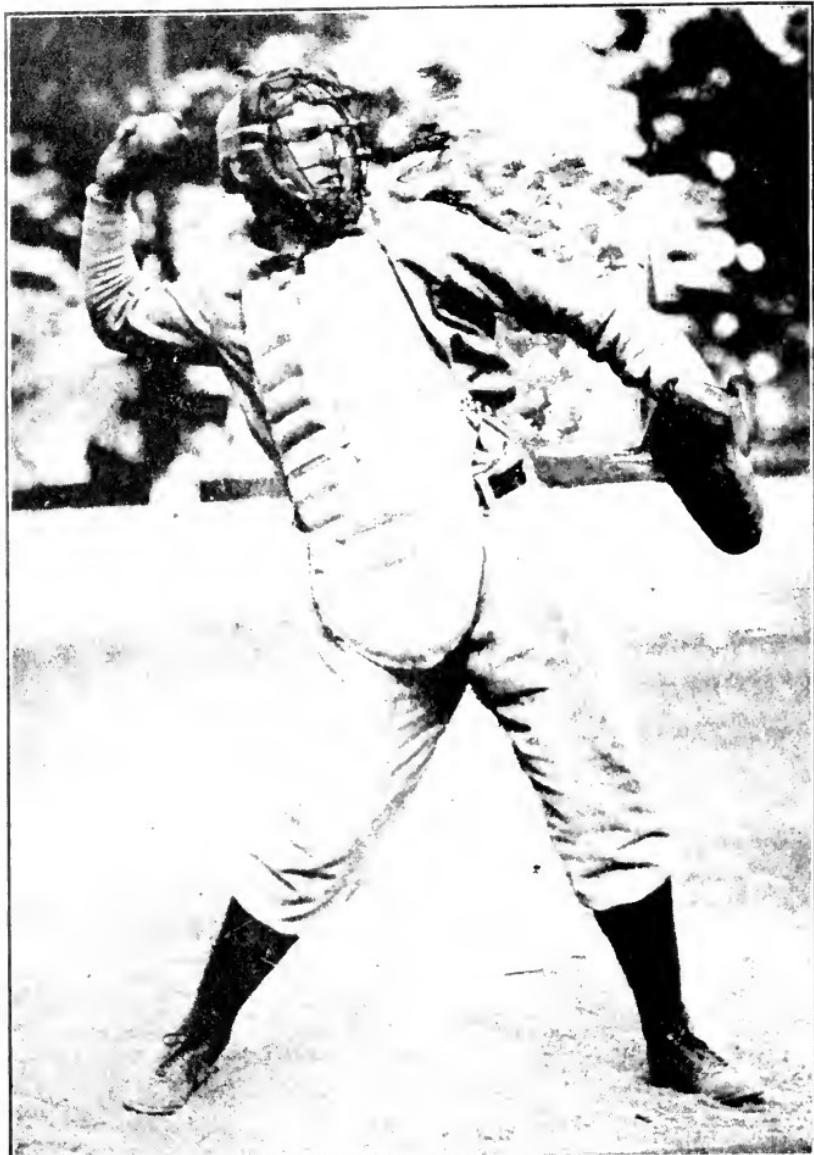
PRIME REQUISITES

In the first place the catcher must have a good arm. Having that, he should develop a snap throw, a quick, short snap of the arm from the shoulder. This style of throw is excellent to catch base runners and it would be a good idea for young catchers to practice it. In throwing to base one thing to avoid is taking too wide a step. The backstop wants to keep himself close together, as it were, and be in a position to make a quick throw to any base. You have better control of yourself that way, and for throwing to second especially you get the elevation you need for the long speedy throw.

The accuracy of the catcher's throw sometimes depends on how the ball comes to him. The right foot is the pivot in throwing, and while the step is generally useful for throwing to all of the bases, the throw can be made to first or third without taking it. As previously said, it depends a good deal on how you get the ball.

A catcher must have a clear head and be alert constantly. Also he must be a thinker. He thinks while he is behind the bat, and between innings he is thinking of who the opposing batters are in the next inning and how to deal with them. He must watch the batsmen as they come up and the men on the bases, if there are any. It is the catcher's business to study the batsmen and learn what they can hit and what their weaknesses are. There are some batters who are hard to fool on anything, but all of them have a little weakness of some sort.

Activity on the feet is a prime requisite. The backstop has to move for a pitched ball quickly if it is wide, and he must be ready to make that move. Another thing: Don't move too quickly—that is, too soon. If you do that, in the case of a pitch-out, for instance, you are only telegraphing the base runner what is doing.



CARRIGAN

When a new batter comes to the plate, one whom you don't know what kind of a ball he can hit, feel him out. If he hits a high fast one and shows that he likes it, try him on something else the next time. You'll soon find out what he likes and doesn't like.

It is a good plan for the budding catcher to pick out some first-class backstop to watch, study and copy. Practice in going after foul flies—something the catcher has to look after a great deal in a ball game—is a valuable thing to do every day. He should never neglect getting lots of practice in going after them.

The catcher is the main point of a team in defensive work. Knowing the batters as he does, or should, it is his duty to direct the fielders where to stand. Particularly does he direct a new fielder on his team where to play for the different batters. His eyes is on the whole arrangement of his fielders and on the individuals. He must also know the strength and weaknesses of his own pitchers, know what the different pitchers can do, study their curves and the effectiveness of them as applied to the different batters.

Backing up is something a catcher has to do now and then, but there are times when he mustn't go away from the plate and leave it uncovered. The only time he should back up is on a double play, but then not when there is a runner on second base or third base. In such an event, if the throw to first goes wild, the runner on second or third will come home if the plate is uncovered. There is enough exertion for the catcher without his tiring himself by a great deal of backing up.

In stopping plays at the plate, touching runners there, it has been found that if the ball gets to the catcher before the runner arrives, the catcher has time to shift his feet and get them out of the way of the runner. Of course, if the ball and runner arrive at the same time, the catcher must hold his ground. If the runner slides for the plate, it is a good plan to slide with him—fall with him, that is, and in the same direction. It protects the catcher from the runner's shoe plates in case they collide.

QUALIFICATIONS NECESSARY

Size and weight are important qualifications behind the bat. Small, light men have but little chance and should try for some other position where the probabilities for success are greater. A tall man of spare build may succeed, but even here success is doubtful. The best men behind the bat are those of solid build and a man weighing under 150 pounds stripped will succeed better elsewhere. The weight is required in order to stand up under the constant fire of the pitcher, in steadying oneself for throws to second and in withstanding the rough usage a catcher gets at the plate from base runners. The place where the most desperate chances are taken by the runners as a rule is at the home plate and the catcher must stand the brunt of this.

Absolute fearlessness is one of the cardinal qualities of a great catcher and with this he must have a cool head, quickness of thought and action and a good eye. A catcher with these qualities is the making of a team. A good arm is an essential, but even some of those who have great ability in throwing when the bases are empty fall down with men on the bases. A quick, snappy throw is required of a catcher and this can only be accomplished by leaving out the full swing used in throwing in the field. Most of the work is done by the arms with the assistance of the shoulders. Here is where weight comes in, as it gives a solid foundation for the throw.

Extremely heavy men are still seen behind the bat but they are disappearing from the major leagues. Speed is a desirable quality in a catcher just as much as in any other player and weight is a hindrance to this. A fast man, other things being equal, will always be given the preference over a slow one, owing to his ability to get foul flies and run the bases.

Summed up, the ideal catcher is one weighing, say, 160 or 170 pounds, and well proportioned. If you are inclined to be heavy it is the best position for which you can try and the one in which you are most likely to prove successful.

REGULAR PLAYING POSITION

Your position behind the bat must be such that you can handle pitched balls without danger of them getting away from you and also be in a position to cover the bases when there are runners on them. The rules require the catcher to stand directly behind the plate even when there is no necessity for this.

The catcher has two positions. The first is used before the ball is pitched and its main purpose is to exchange signals with as much secrecy as possible. In this, crouch well down with the feet together and hold the mitt in the angle formed by your body and thighs. If the hands and body are held right you can signal in such a way that your signs can be understood by your own pitchers and fielders without their being seen by the coaches of the other team. If there is a runner on second, however, you will have to be more careful, as he can see signals made in your mitt. Signals can then be exchanged by holding the hands up just in front of the eyes and making signs from under the mitt in such a way that they will be concealed from even your own players excepting the pitcher. Be sure to let your own fielders know what is coming in some way.

The second position is the one taken as soon as your signal has been understood and accepted. Stand up with the body leaning forward and the glove and ungloved hand extended toward the pitcher. Be sure not to turn in the direction in which you expect the ball to come, as this will give the batter an idea of what to look for. The hands should be held almost in line with the two edges of the plate so that your pitcher will know accurately the location of the latter without looking down at the rubber itself. The feet should be spread far enough apart to give you a firm stand, but do not sprawl out to such an extent as to prevent your jumping to either side or into the air with the greatest amount of speed.

From this position you can handle wide pitches to either side of the plate or make a jump for a high-thrown ball. It will also allow you to start fast in getting foul flies. In throwing to base you can step out to either side with ease and send the ball down to the base with the least amount of delay. In setting yourself always pay attention to which side of the plate the batter stands and set yourself so as to be able to throw from the opposite side.

In handling flies the main thing is to get a quick start. Never use both hands to pull off your mask. The latter should not be held on the head so tightly as to make getting it off at all difficult. Learn to flip your mask off with one finger and send it to your rear where you will not be hampered by stepping on it. A quick start is even more important than great speed after you get going, owing to the number of fouls which drop but a little way from you, attaining but little height.

Catchers differ in their method of getting the ball away for a throw to the bases. Some of them take time to place the ball in their hand with the aid of the glove before throwing. Others throw the ball just as they catch it without any particular attention as to the grip they get. Always try to catch the ball in such a way that you will be able to get it firmly in your grasp, but unless you find that you cannot throw accurately without placing the ball, it is well not to pay too much attention to this latter. It loses a fraction of a second, which is precious, and unless you have a very fast throw it will lose out for you.

CATCHERS' INSIDE WORK

Your most important business is to fool the batter and to do this you must study your batters and base runners and keep posted on changes in the game. You must know what kind of a ball your batter can hit best and where his weak point lies. Even if he is weak on a certain ball it is seldom safe to give him too many of these or he will lay for one. Mix up your signals and especially is this the case when you are up against a batter you do not know.

In working a batter there are some rules which it is safe to be guided by in case you do not know what your batter can hit. Straight balls are the ones easiest to hit and they should only be used after you have tried something else as a rule. The only case where the first ball called for should be a straight one is where a batter has the habit of letting the first ball pitched get past him. For a left-hand batter there is nothing safer than a curve, as a left-hand batter will kill a straight ball, as a rule. On the other hand, slow balls when mixed in with speed are extremely hard to hit and if hit they offer easy opportunities to the fielders as a rule. Balls inside of the plate close in to the batter are also hard to hit and all of the varieties just mentioned are good ones to use on an unknown batter. Mix them up, however.

In order to fool the batsman signals must be used and upon their correct use depends much of the catcher's effectiveness. Signals vary all the way from the placing of your fingers on the glove in a certain way to the most complicated systems of using three or four signals for the same kind of play. The simplest kind of signals are the best, provided they can not be seen and interpreted by the batsman or coaches. Be sure that you have your signals perfected and that the pitcher and other members of the team are thoroughly familiar with them. A misunder-

standing at a critical point will lead to serious results unless the signals are well understood all around.

In using signals mix them up with headwork. Try to lead the batter into guessing wrong as to what you have signaled for. The pitcher can refuse a signal if he wants to and if you have an understanding with him you get him to refuse three or four signs and then signal for the original one. This gets the batter to guessing and that is what you want him to do. If you think the batter is on to one of your signals give it rather openly and then instantly change to another in such a way that he does not see it. Get all of your signals off fast, as this prevents their being readily read by the opposing players, but be sure you are understood before the pitcher delivers the ball. In connection with this you can sometimes mislead the batter by taking a position to catch a ball which you do not intend to have pitched. Leaning over to one side or the other will fool some batters into believing that the ball is coming to that side of the plate.

In connection with your signal work, and while not actually related to it, there is the work of keeping the batter interested in something else than hitting the ball. If you can get a batter who will talk to you or who can not stand being talked to, that is your chance. Try to divert his attention from the pitcher—for the moment his entire attention is not given to the pitcher and ball, he is much easier to fool. Do anything you can legitimately to attain this result.

In connection with signal work there is the placing of the fielders. The outfielders should be able to place themselves for batters, but if they do not, and the pitcher does not do this work himself, it is up to you. Use signs easily read by the outfielders or even wave them to the positions you desire them to occupy. The infielders can watch your signals to the pitcher and place themselves accordingly.

WORKING FOR BASE RUNNERS

Of importance only secondary to working the batter is working for base runners. A good arm is necessary in this, but without a clear head and an ability to think quickly even the former will be of little use. The catcher's duty is to keep the batter and base runner from working together and thus break up offensive team work. In order to do this with success he must know both the batter and runner and their capabilities.

The catcher's problem in preventing base stealing begins the minute a man reaches first. If there are no outs and the score is close the chances are for a bunt with the idea of sacrificing the man to second rather than an attempt to steal. Under these conditions signal for pitches in next the batter or fast low ones over the plate so that the batter will find it hard to control his bunt. With one out and a fast man on first a steal is to be looked for. Watch your runner and if you think he is going down signal to the pitcher for a ball well out from the plate so that you can whip the leather to second. Sometimes the runner is looking for this on the first ball pitched and he will also fail to go down on the second. He will be pretty sure to try it on the third in that case, and you had better take another chance and call for a third wide one. This play is risky with but one man out, as the batter may wait it out and get a base on balls, but with two down it is the correct play.

With two men out a steal is almost certain to be tried, and here it is a case of playing for the runner more than the batter. The idea of working over wide ones until the runner takes a chance is a good one here unless you have a batter with an extra good eye and you think the man on first is so slow that he has been given instructions to wait it out as long as possible.

When a runner does start to steal, straighten up quickly, take a small step forward and away from the batter and snap the ball

hard and fast. The quickness with which you get the ball away has as much to do with success in catching base runners as the speed with which it is thrown. Throws should reach second low and well inside of the bag. If the shortstop and second baseman are watching your signals one or the other will be there to get the ball, the one depending upon which you have signaled to. The matter of signaling to cover second must be governed by the way the batter is likely to hit the ball and the capabilities of the men at short and second. When you are laying for a runner give your signal so that the man who is to cover the bag will know that an "out" is to be pitched and there is no danger of the ball being hit.

In throwing to first to catch a man napping off that bag always signal the first baseman and be sure that he understands what you are going to do. Then signal for an "out" and snap the ball to first quick. Never let the base runner know what you are trying for—especially if you are trying to catch a man napping off any of the bags. With a man on second there is not so much danger of a steal, but keep your eyes open and make sure that the runner does not catch you napping. With men on first and second and an attempt to steal, hustle the ball to third and then back up behind the third baseman while the run down is being made.

With men on second and third the only thing to watch out for is the man at third.

Now we come to the most difficult situation a catcher has to face in handling base runners—the one with a man on first and one on third. Coolness, judgment and a good knowledge of the base runners are required here for success. All catchers do not play the same way at this point but the most logical one takes into consideration the batter who is up. With a poor batter up make a bluff to throw to second in order to draw the man at third off the bag and then try to catch the latter. This will allow the man at first to go down but you can then devote your attention to the batter. With a good man at bat throw to second. If the man at third starts home the shortstop should take the throw inside of second and hurry it back to the plate. If he does not,

the second baseman takes the throw and tries for the man going down from first. This is the scientific way of handling the play, but it takes perfect work to insure success.

This brings us down to catching base runners at the home plate, and a catcher's sand and grit are brought out here. You must know how a man slides for home on close plays. If he comes in head first it is an easy matter to get him, but if feet first you must take your chances. If you have plenty of time you can fool your man by side-stepping as he comes past and tagging him, but you must be well toward third in doing this so as to be sure his feet do not cross the plate before the ball touches him. Some runners are timid and you can bluff them out of sliding into you, while others pay no attention, and these are the ones you want to watch for. On close plays you have got to take your chances with the base runner and stand whatever may be the consequence.

When a runner tries to score from third on a hit or out to the outfield the catcher must watch out for wide or low throws. If there is another man on the base besides the one trying to score you must use headwork in trying to get him, provided you fail to catch the man at the plate. On a single to the outfield, where a man tries to score from second and the throw is too slow to catch him, run in on the ball and whip it to second. If a throw is partly fumbled the runner will frequently try for an extra base, and if you keep your head you can sometimes catch him.



ROGER BRESNAHAN,

BEHIND THE BAT

By ROGER BRESNAHAN

Roger Bresnahan, while with the New York Giants, was the first catcher to use leg guards, which are now universally part of the catcher's equipment.

Many young players, who would make good catchers, have been deterred from trying for the position for fear that they might be injured. Broken fingers and split hands are not so much a drawback, for reason of any pain that may result, as they are for a possible physical deformity. Occasionally a young player is heard to say that he doesn't care to become a catcher because an enlarged finger joint may interfere with his penmanship in later life, or spoil his chances of enjoying himself with some musical instrument of which he is fond.

So far as this is concerned, the modern appliances for protecting the catcher have so well eliminated the possibility of injury that the man who plays in the position is in no more danger than the first baseman, or, for that matter, other infielders.

Almost all catchers have learned to receive the ball in such a manner that the gloved hand bears all the hard work. No matter how great the speed of the pitcher, the glove is such a well padded cushion that the shock of collision, when the ball meets the glove, is felt but little on the surface of the palm, and it is quite out of the question to sting the fingers as was the rule in days of old. The catcher speedily learns to "give" with the ball, and to use the ungloved hand, not as a buffer, but as a hinge to clasp over the ball at the moment of contact with the gloved hand to hold it firmly.

Occasionally the ball happens to be so deflected by coming into contact with the bat that it shoots to one side, and as the eye is not quite quick enough to gauge its flight the ungloved hand may get the full impact before the catcher has time to shift

himself to meet the changed direction. Once this was common, but now it is the exception rather than the rule, and while the catchers of old days show hands which are badly twisted, with many joints gnarled and swollen, the catchers of the present time are much better off in that respect, and probably will continue to improve in expertness as new generations begin to take part in the game.

There are many young players who would become catchers if they were sure of not becoming crippled, but the protection is so greatly improved over what it was in the past, that in the near future players will undoubtedly go from the beginning to the end of the year without being laid up once because of injuries, unless through some refractory foul. Often it has been hard in the past to organize amateur teams because of the difficulty in getting a catcher. If amateurs will take advantage of all that has been done for their benefit in recent years, they will be as willing to play behind the bat as to occupy any other position if they are inclined to become the receivers of the pitched balls.

Inasmuch as the glove has done so much for the catcher it is not out of place to say that it has changed in many details the work of the backstop. The old idea of catching was to fight the ball, to reach out for it, and grab it, almost before the batter had time to strike at it. Now that the catcher and pitcher work in such perfect harmony, owing to the prevalence of good signal systems, the catcher can place his gloved hand almost at the identical spot where the ball will come, and with his ungloved hand he is ready in a moment to grip the ball with firmness and throw it to bases if necessary, to head off some daring runner.

It is not necessary to place both hands in a certain position to receive the ball. Use the catcher's glove, as it is made now, and the beginner will quickly learn that one hand does almost all the work that two did in the old days, while the second, or free hand, is ready for any play which may arise at the moment. Thus it is that all catchers are by necessity and convenience more one-hand catchers than they ever were in the history of base ball.

It will be found that in catching foul flies—one of the most deceptive plays that come to the man behind the bat—the glove is an important adjunct for assistance. It is necessary first, of course, to judge a foul fly successfully. After the catcher is once under it, if he will let the ball drop in his glove, and trap it with his ungloved hand, he will find it much easier to hold than if he makes an effort to make a fair two-handed catch. This is particularly true when the ball happens to be twisting. In years gone by, when the catchers used light gloves, or none at all, the "twisters" that arose behind the bat were a constant irritation. Perhaps one-third of the time the ball would wriggle out of the catcher's hands, no matter how bravely he tried to hold it, and the result would be another life for the batsman.

Using the glove properly, as it is manufactured nowadays, the catcher has but to let it get fairly under the ball, which will lodge securely enough to be easily held by the free hand. The concave surface of the glove seems to act as a deadener to the twist of the high foul fly, and unless the ball is spinning around at an unusually rapid rate, it is not apt to get away.

The glove does not interfere in the least in throwing to bases. On the contrary, its surface is so ample that it gives the catcher a chance to get a good firm grip on the ball, as it is received by him, and he is in position to throw the very moment in which he draws back his arm and hand.

STUDYING THE PITCHER

A heady catcher will study the pitcher he has to handle. No two pitchers are the same and an effective ball for one may not be at all effective for another.

Every pitcher has some particular delivery in which he is especially strong. Play your signals accordingly. Even if a certain delivery is best for a given batsman it may not be one that your pitcher can use effectively. When in a tight place, if at all consistent with good play, call for something at which your pitcher is particularly good and in which he has confidence. Confidence is no small point and with it a pitcher is more likely to get away with the play than if he is uncertain.

You must know the temperament of your pitcher to get the best work out of him. Some pitchers are naturally sluggish and unless you get them working they are likely to make a bad start. Hustle such pitchers along until they get into their stride. More pitchers are inclined to be nervous, however, at the start of a game. Handle the ball slowly and do what you can to keep your pitcher going evenly in this case. After the first inning or two the nervousness will wear off as a rule, but if the game takes a turn for the bad it is likely to return.

When a pitcher is getting hit you cannot handle one the same as another. The moment some pitchers become aware that you are trying to delay the game in order to give them a chance to steady down the worse they get. Then you must try tricks. Get a shoe unlaced or hurt your finger so as to gain a delay and take the pitcher's mind off the game. Frequently this will be enough to give the pitcher a chance to settle down and finish out in good shape. Most pitchers will be glad to take advantage of any delay you cause in order to give them a chance to regain their bearings.

Sometimes a pitcher will insist upon putting over a certain kind of ball continually. This is bad, but so long as the batter is missing the ball by a good margin the danger is not so great. Try to get him to vary his pitching, and if the batter is coming close to the ball make him change no matter what he thinks. Curve balls are much harder to pitch than any other kind and the wear on a pitcher consequently greater. Therefore do not call for too many curves but mix these with other styles of delivery. If a pitcher has an underhand delivery you can rest him up some when he gets tired from throwing overhand by giving signals for balls which are more easily pitched in the first-named way.

THE CATCHER AS A THROWER

When the runner gets on first base he is told to watch the pitcher, that he may know when to take a start to steal second. Every runner is cautioned to study the pitcher, in order that he may be familiar with every motion which he makes, so as not to be caught napping by some unexpected turn on the part of the man who has the center of the diamond to himself.

But while the runner is watching the pitcher, it is the duty of the catcher to watch the runner, and if the catcher has his heart in the game, it will not take him long to discover when the runner is really about to leave first or second, as the case may be, for the next base.

It is certain that a catcher must not only have the ability to throw, but he must be gifted with the power of throwing well and must also have the knack of throwing when he is not in a perfect position.

For instance, suppose the catcher has signed for an outcurve, and as occasionally happens in the heat of a game, the pitcher mistakes the signal, or by some slip of the foot when he delivers the ball, sends it to the batter in such a manner that the catcher must make a long reach and a quick jump to get it. At the same time the base runner takes it into his head to try for the next base. The catcher, in such an emergency, cannot wait to straighten to his full height, or to brace himself on both feet, but must send the ball from some awkward angle in such a manner that the baseman can get it. To do this requires the art of getting the ball away with speed, either by snapping it or throwing overhand—and it doesn't matter which method is employed so long as the ball is sent to head off the runner.

Every catcher can do this if he will only accustom himself to throw with a free arm. Too many catchers learn to throw in a cramped position, being filled with the false notion that they

cannot get speed on the ball unless they resort only to that method.

Beginners should learn to throw overhand; underhand, with a snap from the elbow, using the forearm to jerk the ball; with a side arm motion, something like that which is employed by the bowlers in cricket, in fact any way so that they get the ball into the field where it will do some good.

Another thing about throwing as it relates to the catcher is fearlessness. Some catchers are afraid to throw. They are more regardful of their fielding averages than they are of stopping base runners. It doesn't take the runners long to ascertain what men save themselves in that respect. A catcher who will only throw when he receives the ball just where it suits him, will quickly be spotted by veteran players, and amateurs are not long in finding out on what catchers they can take a lead. The catcher who will get the ball away on the instant, whether it happens to be perfect enough to retire the runner or not, is the one who is most dreaded by base runners, for they never know when the ball may be directed so perfectly that it will go squarely to its mark.

A catcher should always try to throw, so far as it lies within his power, in such a manner that the man who is to receive the ball will get it on that side of him which is toward the base runner who is approaching the base. It does not take long for catchers to ascertain whether they are likely to put a natural curve on the ball, and when they find that they do so involuntarily, they should do their best to adjust their speed in such a manner that the curve shall reach the required spot near the base, exactly as the pitcher tries to put his curve at a proper distance from the batter.

Catchers should never hesitate to use speed when they can do so in their long throws. In the first place, the ball is apt to carry with more precision. In the second place, there are few basemen who would not prefer to catch a hard throw in preference to one which seems to hold in the air. Swift throws lodge firmly in the glove and the baseman is not embarrassed in trying to hold them. In the third place, the speed of a thrown ball can

beat the speed of the best sprinter, and the catcher should never forget that his part of the game is to try to retire the runners, and do it as quickly as possible, without giving them the slightest opportunity to make the base. Often a fast throw, that happens to be a little low, will bound into the baseman's hands in time to permit him to touch the runner. If the throw had been slow the runner might easily have beaten the ball out.

If the pitcher is inclined to be loggy, return the ball to him with speed. It will wake him up and cause him to put more energy into his game. Some pitchers like to have the ball sent back to them "on the jump." They say that it keeps them active all the time and brings out the best that there is in them. If the catcher is lazy, and tosses the ball back to the pitcher somewhat indifferently, before long you will notice that the whole team which is in the field will become careless and slow. Observe a professional team with a slow catcher and see how great the difference when he is in the box and when there is a lively man behind the bat to keep everybody in motion.

Don't throw the ball when there is no chance to put the runner out. One great fault of young players is their eagerness to get rid of the ball. They want to put it somewhere because they want to get it out of their hands. The first lesson which a young player receives when he begins to play with a professional team is never to throw the ball without a purpose. Learn to time what the ball can do against a runner. It can beat him, as a rule, but can't beat him when the base is almost within his reach, and to try to catch him in such a case may mean that the baseman is not prepared for the throw and a wild throw may result which may cost the game.

No catcher need be troubled with a sore arm, if he will take care that the muscles, from the forearm up, never become strained. If they do feel sore, use a little massage. When beginning to throw the next day try the first attempts easily and increase the force as practice wears on. If players will learn to throw and use all the muscles there will be very few who will not be able to continue in base ball until advancing age stiffens them from natural causes.

HOW TO GIVE SIGNALS

Off and on, a great deal has been written about Base Ball signs. Much of it has been true, some of it exaggerated and not a little of it has been fiction. There *are* signs, however, and they are used at times by the most expert players, so all of it is not fiction. There are more battery signs, or signals, than there are signs between players on the infield and the players of the outfield. Battery signs are the tokens which are given between the catcher and the pitcher. Usually the catcher gives the signs and the pitcher follows his instructions. Now and then the pitcher gives the signs and this ordinarily takes place when there is reason to believe that the opposing players have learned the code which is in use and are taking advantage of it.

Once there was a game played in a world's series in which the pitcher and the catcher of one of the teams became convinced that the players of the opposing team had learned their signs. Until that time the catcher had been giving the signs to the pitcher. The moment that both became assured the players of the other club knew their signs the code was changed and the pitcher gave the signals to the catcher. It is also on record that in one world's series the second baseman was giving a share of the signals to the pitcher and so cleverly was this done that it might never have been detected had not the second baseman told of it. The pitcher disguised his manner of turning in the box so that the batter could not discern whether he was turning around to watch the base-runners or for some other motive.

The commonest method of giving signs is to have the catcher use the fingers of his throwing hand in different combinations or angles, hidden as much as possible by the big glove which he wears on his catching hand. Two fingers, for instance, with the glove for a background, might mean "a straight ball with speed." The thumb extended alone on the face of the glove might mean an out-curve. Thumb and finger together might mean "a slow ball." Any variety of these signals can be arranged by the

pitcher and catcher, and it is perfectly legal to use any system of making signals with the fingers of the throwing hand, but the catcher must practice diligently and try to obtain proficiency in so concealing the arrangement of his fingers that his information cannot be ascertained by the coachers, either at first base or third base. It must also be remembered that the base-runner at second base—if there be such a runner—has an excellent chance to see the signals which are given by the catcher and, of course,



The catcher is using his mitt as a shield to prevent the coacher stationed at third base from observing his signals, while his knee obstructs the view of the coacher at first base.

if he can understand their purport, he will try to convey the information in some way to the batter.

In the old days catchers had a way of giving signs to the pitchers by adjusting their belts, shifting their chest protectors, by the manner in which they wore their caps, and even by the positions in which they placed their feet as they stood behind the plate. As a rule these signs were picked up more readily than

those which are given by the fingers of the throwing hand. Not only the coaches, who stood on the base lines, but the players of the team at bat, who sat on the bench, were quick to notice that certain things were done by the pitcher if the catcher, for example, one moment wore his cap with the visor over his forehead and the next moment wore it with the visor over the back of his head. It is really true of one catcher of some prominence that he gave signs to his pitcher by the manner in which he distended his cheek. If it was on one side, he wanted one kind of a ball pitched, and if the other cheek, something different. He pursued this system for almost two years before it was discovered that it meant much more than an unconscious habit. He worked with one pitcher during all of this period and that is why the signs continued to be successful. The battery was broken up and the catcher no longer dared to give the signs, fearing that the pitcher, who had been promoted to a rival club, would quickly catch him at his old code and inform his new fellow players. This particular catcher, however, was not without resource, for he inaugurated a new code which was based solely upon whether he squatted behind the plate or stood upright. He managed to work that with good success for another season.

Now and then signs are given by the third baseman to the pitcher, although this is the exception rather than a common practice. The pitcher must face the batter before delivering the ball and this renders it difficult for the pitcher to watch the third baseman intently enough to be sure of the signs which he may be trying to give him. Signs given by the third baseman have more to do with catching base-runners napping at first base than with any other player on the diamond. It is not expedient for younger ball players to try to do too much with these signs, for they are likely to find them a little too involved.

The catcher and the second baseman frequently use a code by which they trap the unwary runners at second base. Sometimes it is the shortstop who gives the signal, and the runner is all the more bewildered when he is caught napping after he has been watching the baseman and the catcher to see that they did not

signal one another. By shifting his position, or by some indication with his hand or arm, the shortstop informs the catcher that the second baseman will be on the base after the next pitched ball in order to catch the runner if possible. Or perhaps the shortstop himself will cover the base. Alert infielders frequently cut off runs by their cleverness in co-operating with the catcher, more especially if the latter is a hard and accurate thrower. In a game toward the latter part of a season, when the champion-



Another one of the many methods of signaling. The mitt is also being used to prevent a runner on third or a coacher at that base from discovering the code.

ship is at stake in every contest which is being played, it is a very valuable adjunct to a Base Ball team to possess a catcher who is what might be called "hand-in-glove" with both his second baseman and his shortstop in the various plays which arise on the diamond.

There is no particular method employed in the making of these signs. Usually they are little motions or gestures which

have been agreed upon by those who will see them. The important point is to be able to recognize them and to employ them at the right time. It is rather tough on an infielder when he signals for a play and executes his part of the work beautifully, to ascertain that the catcher failed to get the sign, and all the undertaking has been for nothing when it might have been possible to get the runner if the catcher had been on the alert.

The hit-and-run play is almost always undertaken by sign and this is another important maneuver in the national game. If it is to be tried by two men who are fast runners and good batters it becomes a feature which is extremely embarrassing in all games to the opposition. This is a sign which must be understood by every member of a team and it is also essential that it be given in such a manner that all the players of the opposing team cannot perceive it. Were they able to do so the play would come to naught and it would probably be better if it were not attempted. Sometimes the sign is given by the batter. At other times it is given by the base-runner and not infrequently it is given by one of the coaches acting under the direction of the captain of the team which is at bat.

If the batter gives the sign it is generally made by some movement of one of his limbs or by the manner in which he stands at the plate. It is easier for the base-runner to give the sign that he is about to steal because he can conceal it from at least a great part of the field and the opposing fielders. If the batter fails to notice the sign it is likely to be disastrous to the runner, who may be caught standing up, to his great disgust, as runners do not make an effort to slide to bases when they are trying the hit-and-run play.

When the coacher gives a sign, not infrequently it is by means of some presumable chance remarks, which the players of the other team will think is meant for conversation, and not for the purpose of accomplishing a bit of strategy. Even a show of petulance by a batter at a presumably incorrect decision by an umpire, sometimes has been in reality a very cool and premeditated scheme, instead of the apparently hotheaded action of a player who could not control his temper.

When Hugh Jennings, the manager of the Detroit club, picks the grass up, blade by blade, and gives cry to his now famous "ee yah," there is more in his apparent silliness than appears on the face of it. At least there was at the beginning. Of course every manager finds that sooner or later most of his signs are understood by opposing players and he must invent a new code or, as some do, reverse the code, which is almost invariably a blow to the opposing players if the men of the team engaged in



With a runner on second the catcher uses his mitt to cover the signal.

the use of the code do not forget that it has been reversed. There was a coacher, well known in his day, who would frequently shout, "Here we go." He did it so often that it seemed to be part of his battle cry while he was exhorting his players, yet under certain conditions his "Here we go" was a signal to the players of his team and understood as such.

When a double steal is attempted it is usually the runner who is on second base who starts the signal. He may be instructed by his captain to try the steal and that involves a sign from the

latter. It is almost certain that a signal of that character will not be given by the movement of some part of the body but will be indicated by some expression which is used by a player on the field and which it is hoped will escape detection.

It is not good policy to try to develop too elaborate a code of signals. They are apt to be confusing. Some managers like to have as few signals as possible. McGraw is one of that kind, yet there is no manager in Base Ball who rules his team more absolutely from the bench.

Practice will make perfect in giving signs behind the bat by the medium of the throwing hand and the glove on the catching hand. When these signs are cleverly given to a pitcher they are of the utmost value to him as well as to the club with which he is connected. Most of the professional catchers give these signs just before the ball is pitched and while they are stooping down behind the bat and sometimes they give a "fake" sign prior to the regular sign, hoping to fool the opposing team. Usually they are fairly successful in doing so. There have been catchers who were clever enough to give their signs while standing up and they were very successful in deluding the opposing teams. One of these was Criger, formerly of the champion Boston Red Sox, and another, in old days, was Jack Boyle of the old St. Louis Browns. "Buck" Ewing of the famous Giants of the late '80s and early '90s, gave his signals largely through a line of conversation which he kept up with the pitcher, pretending all the time to be giving signals with his hands. It was a long time before the ball players began to understand Ewing's system and even then they were never sure whether in his conversation he was giving signals or merely joking with a pitcher. Jack Clement, catcher of the Philadelphia Nationals, had half the Base Ball players guessing as to his signs, because he was left-handed and gave all signals on the reverse side of the batter.

If signs are employed, the principal thing to do is to make them as simple as possible, and then be sure that every player on the team understands what they mean. Now and then base-runners are severely criticised for some play on the field. The unthinking "bleacherites" promptly dub them as "boneheads"

when, as a matter of fact, they are not "boneheads." The real "boneheads" are the players who fail to perceive the sign when it is properly given by the man who is first in the play.

Signs, or signals, therefore, are, after all, a matter of individual ingenuity and, for obvious reasons, never can be compiled into a prearranged code. As a player once told a writer who had interviewed him on the subject, "Fill in your story with any set of signals your imagination may suggest; if they are good, we will adapt them to our own uses."

BLOCKING A RUNNER

BY C. M. CONLON, NEW YORK

(Mr. Conlon's photos of base ball players have been a feature of the Spalding Official Base Ball Guide for years and his intimate association with the players, not only during the playing season but at the spring training camps, has enabled him to obtain a great deal of first hand information concerning base ball that would be otherwise unobtainable.)

So many are the duties of the catcher nowadays, and so important are his activities in the outcome of the game, that it is practically impossible to select one feature of his work and say that is the most important. So much depends on the catcher's careful coaching of a pitcher and so valuable is his advice to his battery mate regarding the weakness of the man at bat that many believe a great catcher must clearly demonstrate his superiority in that manner. Others assert that accurate throwing is the first requisite for a first-class catcher, and so many games have been thrown away by wild "pegs" that many are ready to proclaim a strong and accurate arm the greatest asset.

But no catcher is really great who lacks the ability to "block" a runner. It is therein a player shows his real caliber. All bases are important in a game, but the one which counts in the score is the home base. A fumble which permits a player to reach first or a wild throw that allows him to take second or third may be atoned for by a brilliant play later which prevents the runner scoring, but there is no remedy for a misplay at the plate. The damage is done and the run is counted.

A catcher should be absolutely fearless, and no play puts his courage to such a test as blocking his man. He is conscious of his danger, realizes that a false move may send him to a hospital, but does his duty without thought of consequences. It is a play which comes not once but frequently in almost every game. The catcher sees the runner come dashing at full speed toward the plate, knows that the anxiety to score will lead him to take desperate chances, and during the moment of anxious suspense as he awaits the ball sees the flash of spikes as the runner drops



CATCHER WAS IN PERFECT POSITION TO MEET RUNNER. NO MATTER HOW HE CAME.
Conlon, Photo.



RUNNER SLID SAFELY PAST CATCHER. WHO DID NOT GET THE THROWIN IN TIME TO
Conlon, Photo.

for his slide. It is a sterling test of a man's grit to stand his ground and put the ball on the runner, but to gameness a player should add knowledge. A player may display great courage and fearlessly meet that supreme test, but his value to the team ceases if his awkwardness or ignorance ends in a severe injury.

The introduction of shin guards in recent years has brought to the fore the "stonewall blocker." He is generally the heavy weight catcher who relies on his great bulk and armor plate to keep the runner from the home plate. He is usually slow of movement and equally slow of thought. With legs far apart, he plants himself directly in the path of the runner and awaits the throw. He is not in position to move quickly if the throw is not accurate, and relies on brute strength to keep the runner from scoring. He ignores the fact that true sportsmanship demands that the man who slides should have at least a chance to score. A perfect throw will permit such a catcher to shut off a runner, but more frequently his slowness defeats his purpose. Quick-witted runners have learned how to outwit him. When they see such a catcher set with the solidity of a stone pillar they slide not toward him but around him, and a quick wriggle lands foot or hand on the plate while the giant is groping with the ball, vainly trying to touch the elusive runner.

The main thing for a catcher to remember when attempting to block off a runner is that he must be ready to move in any direction—and quickly. He must be prepared for any contingency. When he sees the play coming he should take his position just away from the plate, toward third base, not set solidly, but on his toes and alert for anything which may happen. He should be prepared to take any kind of throw, for the throw is almost sure to be hurried and consequently either to one side, high or low. And he must be ready for the runner. He may be dealing with a "butcher," who aims for the plate and with spikes glistening in the sun slides straight for the rubber, regardless of the chance of injuring the catcher and intent only on scoring.

Such a runner is easy for the alert catcher. With such a player there is just one thing to do—slide with him. The catcher



CATCHER WAS SPIKED IN MAKING THIS BLOCK. HE DROPPED DIRECTLY IN FRONT OF THE RUNNER.

Gonlon, Photo.



CATCHER TOO FAR FROM PLATE AND HAD NO CHANCE TO GET RUNNER.

Conlon, Photo.

should try to meet the ball several feet from the plate, or, on recovering a bad throw, get to that point, then drop to the ground and slide with the runner, and in the same direction. It is a certainty that, headed directly toward the plate, as is his custom, he cannot make a "hook" slide and there is no chance to miss him if the ball arrives in time.

However, the catcher may be confronted by the "acrobatic" runner, the quick-witted player who sees every chance and misses none, who slides inside the plate on one occasion and outside the next, who gives the catcher only his foot or his hand to touch, and who is as elusive as a flea. And there is where knowledge of the runner is as valuable to the catcher as knowledge of the batter is to the pitcher.

To meet any and all conditions a catcher must be alert, quick to think and equally quick to act. In a word, he must be prepared. He must match his brain against that of the runner, and as in other walks of life, the advantage is with the quick thinker. When the catcher takes his position and awaits the throw, coolness and alertness are absolutely necessary, and the man who naturally possesses those qualities or who through effort acquires them will soon find himself in the front rank.

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The only difference between No. 0 and No. 0A uniforms is in the lighter weight shirt supplied with No. 0A. Highest quality throughout. Used exclusively by the major league teams and by teams of the most prominent colleges.

SHIRT.	PANTS.	CAP.	BELT.	STOCKINGS.	COLORS OF MATERIAL.
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Any style.	Either tape or elastic botton-tunnel belt, loops no extra charge.	Philadelphia, New York, Chicago, Brooklyn or Boston styles. See catalogue.	No. 23 web or solid leather belt. No. 725, Tan, Orange, or Black.	No. 1R Plain or No. 1RC Striped.	White with $\frac{1}{8}$ -inch Navy Stripe Brown Gray with $\frac{1}{8}$ -inch Navy Stripe Gray with $\frac{1}{8}$ -inch Navy Stripe Gray with White Stripe
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Style B.					
Style C.					
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Good quality material in plain White or Gray and Gray with various stripes. Finished like our best quality. No extra charge for lettering shirts with name of club. Extra charge for all lettering on caps.

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Style B.					
Style C.					
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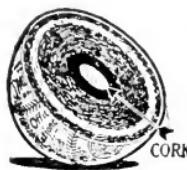
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No. 2RC. Horse hide cover, and rubber center, wound with yarn. Full size and weight. Very well made and excellent for general practice. Each, 75c. Above base balls warranted to last a full game when used under ordinary conditions.

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Large and heavy bat. Weights from 51 to 55 ounces. Length 35 inches.

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More tapered than Saier model, good striking surface. Weights from 38 to 42 ounces. Length 33 1-2 inches.

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Original bats of the above-named players are held at our bat factory, making duplicates on special order only. These bats do not bear players' autographs. Professional oil finish..... Each, \$1.25.

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No. 150A. Spalding Gold Medal Autograph Ash Bats. Ebony finish (12 in. of handle left natural). Finest selected northern second growth white ash. 12 superb models..... Each, \$1.50; ★ \$15.00 doz.

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SPECIFICATIONS OF Models furnished in the Nos. 150A, 150P, 150H and 150G Bats listed above.

MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT	
150	34	in.	37 to 44 oz.	154	33	in.	36 to 43 oz.	158	34 1-2 in.
151	32 1-2	in.	38 to 45 oz.	155	32 1-2 in.	in.	37 to 45 oz.	159	33 1-2 in.
152	34	in.	37 to 44 oz.	156	33 1-2 in.	in.	37 to 44 oz.	160	33 in.
153	34	in.	37 to 45 oz.	157	33 1-2 in.	in.	35 to 42 oz.	161	34 in.

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Nos. 125N, 125P, 125T, 125D and 125B made of specially selected second growth northern white ash.

No. 125N. Spalding Natural Finish Ash Bats. Finished plain white, hard filler, French polished. 12 models. Each, \$1.25 ★\$12.00 doz.

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No. 125D. Spalding Dark Brown Ash Bats. Stained full length. Hard filled, high French polished. 12 special models. Each, \$1.25 ★\$12.00 doz.

MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT
N1	31 in.	32.7 to 39 oz.	N5	31 in.	36.6 to 41 oz.	N9	31.1 in.	37.5 to 43 oz.
N2	33 in.	34 to 43 oz.	N6	31 in.	36.6 to 41 oz.	N10	31 in.	37.5 to 44 oz.
N3	33 in.	35 to 41 oz.	*N2	31.2 in.	37.6 to 45 oz.	N11	31 in.	37.5 to 48 oz.
N4	33 in.	32 to 49 oz.	NS	31 in.	36.6 to 46 oz.	N12	31 in.	37.5 to 44 oz.

*Special Bottle Shaped Model.

No. 125T. Spalding Natural Oil Tempered Ash Bats. Stained yellow, genuine oil tempered, hard filled, hand rubbed to special dead smooth finish. 12 special models. Each, \$1.25 ★\$12.00 doz.

MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT
T1	33 1/2 in.	33 to 41 oz.	T5	32 1/2 in.	40 to 48 oz.	T9	32 1/2 in.	42.5 to 49 oz.
*T2	34 in.	35 to 43 oz.	T6	31 1/2 in.	37 to 45 oz.	T10	32 in.	40 to 48 oz.
T3	35 in.	36 to 41 oz.	T7	31 in.	39 to 47 oz.	T11	31 in.	42 to 44 oz.
T4	36 1/2 in.	34 to 42 oz.	T8	33 in.	41 to 49 oz.	T12	35 in.	42 to 48 oz.

*Bottle Shaped.

No. 125B. Spalding Dark Brown Taped Ash Bats. Very dark brown stained, except 12 in. of handle left natural. Tape wound grip. Hard filled, high French polished. 12 models. Each, \$1.25 ★\$12.00 doz.

MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT
B1	31 in.	34 to 41 oz.	B4	31 in.	39 in.	B7	31 in.	41 to 46 oz.
B2	31 1/2 in.	31 to 42 oz.	B5	31 1/2 in.	34 in.	B8	31 1/2 in.	41 to 46 oz.
B3	32 1/2 in.	32 1/2 in.	B6	31 1/2 in.	34 1/2 to 40 in.	B9	31 1/2 in.	41 to 46 oz.

No. 100S. Spalding "All-Star" Ash Bats. Yellow stained, mottle burnt, hard filled, high French polished. Good quality second growth white ash. Supplied in twelve special models similar to those in No. 150A, but usually lighter in weight Each, \$1.00 ★\$10.00 doz.

No. 100M. Spalding New Special College Ash Bats. Special oil tempered, natural finish, hard filled. Fine quality second growth white ash. Supplied in twelve special models similar to those in No. 150A but usually lighter in weight Each, \$1.00 ★\$10.00 doz.

No. 100X. Spalding New Special High School Ash Bats. Hard filled, dark flame burnt, high French polished. Fine quality second growth white ash. Models similar to No. 125B. Each, \$1.00 ★\$10.00 doz.

No. 100Y. Spalding Special National Association Ash Bats. Yellow stained, hard filled, two-thirds of bat dark flame burnt. French polished. Fine grade second growth white ash. Supplied in twelve models similar to No. 125B, but usually lighter in weight. Each, \$1.00 ★\$10.00 doz.

No. 100Z. Spalding League Special Ash Bats. Green stained, mottle burnt, hard filled, French polished. Fine grade second growth white ash. Supplied in twelve models similar to those in No. 150A, but usually lighter in weight Each, \$1.00 ★\$10.00 doz.

No. 100W. Spalding Special Intercollegiate Ash Bat. Dark Silver stained, mottle burnt, hard filled, French polished. Fine second growth white ash. Models similar to No. 125P. Each, \$1.00 ★\$10.00 doz.

No. F. Spalding Hardwood Fungo Bat. 38 in. long, thin model, professional oil finish. Each, \$1.00

We carry in stock a line of bats of assorted lengths and weights at 50c., 25c. and 10c.
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We do not guarantee bats against breaking.

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SPALDING CATCHERS' MITTS



No. 11-O

- No. 9-0. "Three-and-Out." Brown leather. Patented Molded Face and hand-formed pocket. Padded with best hair felt; patent laced back; leather lace; leather strap and brass buckle fastening. Each, \$10.00
- No. 9-0P. Patent "Perforated" Palm. Otherwise as No. 9-0. 10.00
- No. 8-0. "Olympic." Palm made of special leather that we put in "Broken-In" Basemen's Mitts. Back and side piece of special brown calfskin. Leather lace. Leather bound edges. Hand stitched, formed padding. Leather strap and brass buckle fastening. Each, \$9.00
- No. F0. "Foxy." Brown calfskin throughout, padding of hair felt and Fox Patent Padding Pocket, extra felt padding with each mitt. Patent laced back, leather lace. Special "Stick-on-the-Hand" strap-and-buckle fastening. Leather bound edges. Each, \$9.00
- No. 7-0. "Perfection." Brown leather. Padding of hair felt. Patent laced back and thumb; leather lace; leather strap and brass buckle fastening. Heel of hand piece felt lined. Leather bound edges. \$8.00
- No. 6-0. "Collegiate." Molded face. Special olive-colored leather. King Patent Felt Padding; laced back and thumb; strap-and-buckle fastening. Heel of hand piece felt lined. Leather bound edges. Ea., \$8.00
- No. 0G. "Conqueror." Semi-molded face, brown leather, felt padding; patent laced back and thumb; leather strap and brass buckle fastening. Heel of hand piece felt lined. Each, \$7.00
- No. OK. "OK Model." Semi-molded face. Brown leather face, back and finger-piece, oak colored side-piece. Felt padding, patent laced back and thumb; leather lace. Leather strap and brass buckle fastening. Heel of hand piece felt lined. Each, \$7.00
- No. 5-0. "League Extra." Molded face. Special tanned buff-colored leather, felt padding; strap-and-buckle fastening at back; faced at thumb, laced back. Heel of hand piece felt lined. Leather bound edges. Each, \$6.00
- No. 5-OR. "League Extra." Molded face. Black leather, felt padding; strap-and-buckle fastening; laced at thumb, patent laced back. Heel of hand piece felt lined. Leather bound edges. Each, \$6.00
- No. 4-0. "League Special." Molded face. Special brown leather; felt padding, laced at thumb; patent laced back, strap-and-buckle fastening at back. Heel of hand piece felt lined. Leather bound edges. Each, \$5.00
- No. 3-0. "Decker Patent." Brown oak leather; laced back, laced at thumb. Sole leather Decker Patent finger protection. Each, \$5.00

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No. OA

- No. OA. "Inter-City." Buff colored face, black leather back and trim. Leather binding and leather lace. Strap-and-buckle fastening at back; laced at thumb; patent laced back. Each, \$3.50
- No. 1S. "Athletic." Large model. Smoked horse hide, brown leather side piece and back; laced at thumb; patent laced back, leather lace; strap-and-buckle fastening at back. Each, \$3.00
- No. 1X. "Trade League." Large model. Buff-colored leather, black leather back and side piece; leather bound and leather lace; strap-and-buckle fastening; patent laced back. Special felt padding. Each, \$3.00
- No. 1C. "Back-Stop." Large model. Gray leather face and finger piece; oak leather side and back. Padded; strap-and-buckle fastening; reinforced and laced at thumb; patent laced back, leather lace. Each, \$2.50
- No. 1D. "Champion." Black leather face, back and finger piece, brown leather side. Padded; patent laced back; laced and reinforced at thumb; strap-and-buckle fastening; leather lace. Each, \$2.50
- No. 1A. "Cat 'her." Oak tanned leather, black leather side piece. Face reinforced on outside with extra leather palm. Padded; patent laced back, laced at thumb; strap-and-buckle fastening. Each, \$2.00
- No. 1AR. "Right Here." Durable black leather, with reinforced oak colored leather palm. Patent laced back, leather lace; strap-and-buckle fastening. Each, \$2.00
- No. 2C. "Foul Tip." Oak tanned leather face and finger piece, imitation leather back. Padded; reinforced and laced at thumb; back patent full laced, strap-and-buckle fastening. Each, \$1.50
- No. 3. "Amateur." Oak tanned leather face, and finger piece, imitation leather back. Laced thumb, patent laced back. Padded Each, \$1.25
- No. 3R. "Interscholastic." Black leather face, and finger piece, imitation leather back; padded; laced at thumb. Each, \$1.25
- No. 3A. "Public School." Oak colored leather face and fingers, with imitation leather back. Laced thumb and patent laced back. Each, \$1.00
- No. 4E. "Boy's Amateur." Oak colored leather face and fingers, canvas back. Good size. Each, 75c.
- No. 4D. "Boy's Own." Oak colored leather patch palm and fingers, canvas face and back. Good size. Each, 50c-

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No. VXL

- No. BBH. "Honor" All horsehide, special buck tanning, including full lining, making this really the most durable and "wearable" fielders' glove ever put out. Leather welted seams, King Patent Padding. . . . Each, \$6.00
- No. VXL. "Just Right." "Broken-In" style. Brown calf-skin, specially treated. Full leather lined. Welted seams. Supplied in regular or "Cadet" fingers. King Patent Padding. . . . Each, \$6.00
- No. SXL. "All-Players." "Broken-In" style. Specially prepared buckskin. Needs no breaking in. Finest quality material. Full leather lined. Welted seams. King Patent Padding. . . . Each, \$6.00
- No. BB1. "World Series." Finest quality buckskin. It is most carefully constructed, being of good width and length, but not clumsy. Leather lined. Welted seams. King Patent Felt Padding. . . . Each, \$5.00
- No. AA1. "World Series." Finest quality buckskin, specially treated. Very little padding and that in just the right place. Welted seams. Leather lined. Regular padding. . . . Each, \$5.00
- No. SS. "Leaguer." Made with shorter "Cadet" fingers than in other gloves. We might really call it a special "short-stop" glove, although an all around style and is equally suitable for any infield player. Best quality buckskin, welted seams and leather lined. . . . Each, \$5.00
- No. PXL. "Professional." Finest buckskin obtainable. Heavily padded around edges and little finger. Extra long to protect the wrist. Leather lined. Welted seams. In regular and "Cadet" fingers. . . . Each, \$4.50
- No. RXL. "League Extra." Finest quality black calfskin. Full leather lined. Welted seams. . . . Each, \$4.50
- No. PXN. "Professional." Fine quality buckskin. Similar to No. PXL, but has special "no button" back. Leather lined. . . . Each, \$4.50
- No. XWL. "League Special." Specially tanned calfskin. Padded with felt. Extra long to protect wrist. Leather lined. Welted seams. . . . Each, \$4.50
- No. 2W. "Minor League." Smoked horse hide. Professional model; leather lined, King Patent Felt Padding. Welted seams. Each, \$4.50
- No. 2Y. "International." Special quality smoked horse hide; professional style, specially padded little finger; welted seams. Full leather lined. . . . Each, \$4.00
- No. PX. "Professional." Finest quality buckskin. Felt lined. Properly padded according to ideas of some very prominent players, who prefer felt instead of leather lining. Welted seams. . . . Each, \$4.00
- No. 2XR. "Inter-City." Black calfskin, specially treated. Specially padded little finger; welted seams; leather lined. . . . Each, \$4.00
- No. 2X. "League." Specially tanned pearl colored grain leather. Model same as our No. SS. Welted seams; leather lined throughout. Ea., \$4.00
- No. 3X. "Semi-Pro." Gray buck tanned leather. A very large model. Correctly padded; welted seams. Leather lined. . . . Each, \$3.50
- No. 2RL. "Intercollegiate." Black leather. Full leather lined. Laced at wrist to adjust padding. Leather welted seams. . . . Each, \$3.50
- No. 2YC. "Acme." Light brown colored leather. Full leather lined. Laced at wrist to adjust padding. Leather welted seams. Each, \$3.50

An extra piece of felt padding is enclosed with each King Patent Glove.

All of above gloves are made with Diverted Seam (Pat. March 10, 1908), and have web of leather between thumb and first finger which can be cut out if not required.

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- No. CH. "Well Made." Buff colored horse hide, specially treated. Leather welted seams; leather lined throughout. Each, \$3.50
- No. PBL. "Professional Jr." Velvet tanned buckskin. Leather lined. Welted seams. Same as No. PXL, only smaller. Each, \$3.00
- No. 3XR. "Amateur." Black tanned leather; laced at wrist to adjust padding; welted seams. Leather lined. Each, \$3.00
- No. XL. "Club Special." Special white tanned leather; laced at wrist to adjust padding; welted seams; leather lined. Each, \$3.00
- No. 11. "Match." Professional style; special tanned buff colored leather; welted seams; correctly padded; leather lined. Each, \$3.00
- No. 4X. "Association." Brown leather, specially treated. Padded little finger. Welted seams; leather lined. Each, \$2.50
- No. MRL. "Fielders' Choice." Good quality black tanned leather, welted seams. Laced at wrist to adjust padding. Leather lined. Each, \$2.50
- No. ML. "Diamond." Special model, very popular. Made of smoked leather, properly padded; full leather lined. Each, \$2.50
- No. MO. "Ours." Made of selected oak tanned leather, leather welt and binding. Full leather lined. Each, \$2.50
- No. MR. "Wizard." Made of good quality black tanned grain leather. Welted seams. Full leather lined. Each, \$2.50
- No. XS. "Practice." Good quality pearl tanned leather; well finished; welted seams; full leather lined. Each, \$2.00
- No. XT. "Defender." Men's size. Oak tanned leather, welted seams. Laced at wrist to adjust padding. Palm leather lined. Each, \$1.00
- No. XR. "Champion." Black tanned leather, welted seams; correctly padded. Leather lined. Each, \$2.00
- No. XO. "Leader." Olive tanned leather, welted seams. Popular model. Leather lined. Each, \$2.00
- No. 15. "Regulation." Men's size. Brown tanned leather, padded; welted seams; leather lined. Each, \$1.50
- No. 15R. "Regulation." Men's size. Black tanned leather, laced at wrist for padding adjustment; leather lined. Each, \$1.50
- No. XB. "Boys' Special." Boys' professional style; special tanned white leather, welted seams; leather lined. Each, \$1.50
- No. 15W. "Mascot." Men's size. Oak colored leather, correctly padded, with inside hump; leather lined. Each, \$1.25
- No. 15S. "Public School." Men's size. Olive colored leather, nicely padded; inside hump; leather lined. Each, \$1.25
- No. X. "Special." Men's size. Gray leather, professional model; padded; welted seams and leather lined. Each, \$1.25
- No. 13. "Interscholastic." Youths' size. Oak tanned brown leather, professional model, padded; welted seams and leather lined. Each, \$1.25
- No. 12R. "League Jr." Youths' size. Special black tanned leather, padded, otherwise same as No. 13. Each, \$1.25
- No. 17. "Youths'." Good size, special brown tanned leather, padded; inside hump; palm leather lined. Each, \$1.00
- No. 16W. "Star." Good size; white chrome tanned leather; welted seams; correctly padded; palm leather lined. Each, \$1.00
- No. 17X. "Old Scout." Good size; brown colored leather face with olive canvas back and lining; correctly padded. Each, 75c.
- No. 31X. "The Winner." Olive colored leather face with canvas back; felt padded. Each, 50c.

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SPALDING BASEMEN'S MITTS



No. AAX

No. BXP. "World Series."	Fine selected brown calfskin; leather lacing; strap-and-buckle fastening.	Leather strap support at thumb.	Each, \$6.50
King Patent Padding.			Each, \$6.50
No. AXX. "Good Fit."	Selected brown calfskin, bound with black leather. Leather laced, except heel, strap-and-buckle support at thumb, and strap-and-buckle at back.	Each, \$6.00	
No. BXS. "League Special."	Selected brown calfskin, bound with brown leather. Leather laced, except heel; leather strap support at thumb; strap-and-buckle fastening.	Each, \$6.00	
No. BXB. "Well Broke."	Brown horse hide, bound with black leather. Leather laced, except thumb and heel. Strap-and-buckle adjustment at thumb. Special strap "Stick-on-the-Hand," buckle at back.	Each, \$5.00	
No. BXR. "Right Here."	Selected black horse hide, bound with brown leather. Leather laced, except thumb and heel. Strap-and-buckle adjustment at thumb. Special strap "Stick-on-the-Hand," with brass buckle at back.	Each, \$5.00	
No. CO. "Professional."	Selected calfskin, specially treated. Correctly padded; leather laced, except at heel. Strap-and-buckle fastening Ea.	\$4.00	
No. CD. "Red Oak."	Leather binding. Leather laced, except at thumb and heel, leather strap support at thumb. Strap-and-buckle fastening	Each, \$3.50	
No. CX. "Semi-Pro."	Face of specially tanned smoke color leather, back of firm tanned brown leather, laced all around, except heel; extra well padded at wrist and thumb. Strap-and-buckle fastening.	Each, \$3.00	
No. CXS. "Amateur"	Special oak colored leather. Correctly padded, except at heel. Strap-and-buckle fastening.	Each, \$2.50	
No. CXR. "Amateur".	Black leather face, back and finger piece. Padded; laced, except at heel. Strap-and-buckle fastening.	Each, \$2.50	
No. DX. "Double Play."	Oak tanned leather, laced all around, except at heel. Strap-and-buckle fastening. Nicely padded.	Each \$2.00	
No. EX. "League Jr."	Black, smooth leather, laced all around, except at heel. Suitably padded. Strap-and-buckle fastening.	Each, \$1.50	
No. EXC. "Practice."	Good size. Oak covered leather face and back with canvas inside palm. Leather laced all around, except at heel.	Each, \$1.25	
No. FX. "Public School."	Good size. Oak colored leather face and back with canvas inside palm.	Each, \$1.00	

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No. 14SF. "Super-Protected." Wires in this mask support each other and are arranged according to an entirely new principle of mask construction. Eye opening is straight across with "Diamond" point wired protection. Extra ear wiring and patented steel spring head strap adjustment. Each, \$7.50

No. 12-CL. "Double Diamond." Has special truss supported frame besides double wiring at point where greatest strength is needed. Padding of new design. Each, \$6.50

No. 11-OD. "Safety First" Double Wire Frame, Open Vision, Electric Welded. No question about safety with this mask. Double wiring adds little to ordinary weight of a mask. Properly padded. Circular opening in front. Each, \$6.50

No. 10-0W. "World Series." Special electric welded, "Open Vision," black finish frame, including wire ear guards and circular opening in front. Weight is as light as consistent with absolute safety; padding made to conform to the face with comfort. Each, \$5.50

No. 6-0. "Special Soldered." Principal crossings of wires steel reinforced. "Open Vision," extra heavy wire frame, black finished; improved design padding, with soft chin-pad; special elastic head-band. Each, \$5.00

No. 4-0. "Sun Protecting." Patent leather sunshade, protects eyes without obstructing view. "Open Vision," electric welded frame of finest steel wire, heavy black finish. Diamond shaped opening in front. Fitted with soft chin-pad; improved design hair-filled pads, including forehead pad, and special elastic head-band; soft chin-pad. Each, \$4.50

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No. O-P. "Semi-Pro" League. "Open Vision," electric welded best black annealed steel wire frame. Special continuous pads, leather covered; soft forehead and chin-pad; elastic head-band. Each, \$3.00

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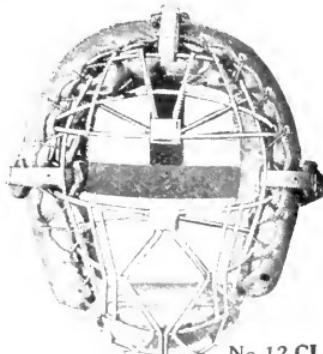
No. C-XB. Youths' "Open Vision," electric welded frame, black finish. Improved padding; molded leather chin-pad. Each, \$2.00

No. A. Men's. Electric welded black enameled frame. Leather covered pads and forehead, soft chin-pad. Each, \$1.25

No. B. Youths'. Electric welded black enameled frame, similar in quality throughout to No. A, but smaller in size. Each, \$1.00

No. X. Electric welded black enameled frame. Canvas covered pads; elastic head-strap; leather chin-piece. Each, 75c.

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No. 12-CL

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